MATSUKI COLLECTION

AMERICAN ART GALLERIES, NEW YORK

SMITHSONIAN
INSTITUTION
3096.

ON FREE VIEW

SATURDAY, FEBRUARY 3RD, AND FOLLOWING DAYS FROM

9 A.M. UNTIL 6 P.M.

BEAUTIFUL OBJECTS

BELONGING TO

MR. BUNKIO MATSUKI

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS OF FEBRUARY 9TH AND 10TH, AND EVENING OF FEBRUARY 8TH

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

CATALOGUE

OF

ARMS AND ARMOR OF OLD JAPAN

EXAMPLES OF THE FAMOUS MIYOCHIN'S, AND OTHERS CELEBRATED FOR THEIR WORK IN METALS

ALSO

IMPORTANT CHINESE CARVED SCREEN, CLOISSONÉ, JAPANESE TEMPLE AND PALACE CARVINGS, AND OTHER OBJECTS OF INTEREST TO AMATEURS AND CONNOISSEURS

GATHERED ON A RECENT VISIT TO JAPAN BY

BUNKIO MATSUKI

To Be Sold at Unrestricted Public Sale on the dates herein stated. The Sale will be conducted by Thomas E. Kirby of the American Art Association, Managers, New York:

1906

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1071
.A62
1906

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.M42
1906

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the sale injuriously.

3. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase-money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and re-sold.

4. The lots to be taken away at the buyer's expense and risk *upon the conclusion of the sale*, and the remainder of the purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any lot; and make no warranty whatever, they will, upon receiving previous to date of sale trustworthy expert opinion in writing that any painting or other work of art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can, on any account, be removed during the sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited: all lots uncleared within one day from conclusion of sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

8. The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

SHOULDER GUARDS OF ARMOR.

CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, FEBRUARY 9TH, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT **2.30** O'CLOCK

1 PAIR OF ZASHIKI RAMMAS
Group of rabbits in bamboo grove. Subdued green tone.
Length, 55 *inches; width*, 8¾ *inches.*

2 OLD SHRINE RAMMA
An eagle with warrior, carved in oak and colored.
Length, 38 *inches; width*, 13½ *inches.*

3 CARVED PANEL
A dove of pottery inlay, hovering about bridge-post.
Height, 38 *inches; width*, 14 *inches.*

4 PAIR CARVED PANELS
Square upright design of iris in water.
Height, 22½ *inches; width*, 13 *inches.*

5 Small Shrine Ramma
Lotus pond carved in Yoshino pine and gold-lacquered.
Length, 26½ *inches; width*, 4½ *inches.*

6 Small Shrine Ramma
Grape-vines and squirrels. Subdued polychrome.
Length, 40 *inches; width*, 6½ *inches.*

7 Old Post-panel
Floral design, delicately perforated. Fine red lacquer tone.
Height, 23½ *inches; width*, 4½ *inches.*

8 Carved Panel
Design of bamboo and morning-glory carved in relief. Gold-lacquer background.
Length, 17½ *inches; width*, 9½ *inches.*

9 Old Carved Panel
Carved relief lion-and-peony design in oak. From a Daimyo's pleasure Sampan. Seventeenth century.
Length, 33½ *inches; width*, 10½ *inches.*

10 Statuette of Oni
Carved in wood, bearing parasol on his back, with contribution-book and chanting-bell.
Height, 16½ *inches.*

11 Old Keman
Carved in wood. The celestial musicians, Kario and Bingwa. Polychrome coloring, in general tone a subdued orange.
Height, 22½ *inches; width*, 25 *inches.*

12 Old Keman

Carved in wood. Heron in a lotus pool. Polychrome decoration.

Height, 22½ *inches; width*, 25 *inches.*

13 Old Temple Table

Narrow and long, brown-lacquered. Front side is ornamented with dragon-carving in high relief and gold-lacquered.

Height, 36 *inches; length*, 56 *inches.*

14 Old Iron Lantern

Six sides; has perforated temple window.

Height, 15½ *inches.*

15 Pair Temple Lanterns

Gold-plated brass screens elaborately perforated; design of Karakusa.

Height, 15 *inches.*

16 Old Temple Lantern

Gold-plated brass elaborately perforated; doors of Karakusa design. Date, 1780.

Height, 15 *inches.*

17 Old Temple Lantern

Gold-plated brass; delicately perforated screens. Date, about 1750.

Height, 13 *inches.*

18 Pair of Temple Lanterns

Gold-plated brass, hexagonal form, elaborately perforated panels. Date, 1750.

Height, 17 *inches.*

19 Modern Bronze Lantern

Round globe, delicate Karakusa pattern, with cloissoné chain.

Height, 12 *inches*.

20 Old Garden Lantern

Rare simple example of octagonal form. About 1650.

Height, 12¾ *inches*.

21 Old Garden Lantern

Laminated with iron plates in form of Japanese hut. Rare old example. About 1720.

Height, 15 *inches*.

22 Old Temple Lantern

Light iron designs of particularly beautiful form. Seventeenth century.

Height, 18 *inches*.

23 Old Iron Lantern

Unique form, dragon design on the screen doors.

Height, 13 *inches*.

Note. — Rioki Nogami of Tokio is one of the great modern sculptors and workers in metal, and is celebrated as the best depicter of elephant life, his specialty.

24 Modern Bronze Vase

Tall uniform shape of remarkable dignity with single figure of large elephant in low relief. Color a dark bronze brown monotone throughout. By Rioki of Tokio. Signed.

Height, 15 *inches*.

25 Pair of Modern Bronze Vases

Rich, greenish mottled tones in dull polish; the handles of a strikingly original design — small elephants vigorously pulling at the rings. By Rioki of Tokio. Signed.

Height, 9 *inches*.

26 Modern Bronze Vase

With elephant group in relief. Animated depiction of animal life, full of action. The texture of the elephants in effective contrast with that of the nebular, greenish tones of the background. By Rioki of Tokio. Signed.

Height, 10½ *inches.*

27 Pair of Modern Bronze Candlesticks

Realistic and spirited statuettes of elephant holding an iris. Modelled by Rioki of Tokio. Signed.

Height, 12¾ *inches.*

28 Pair of Bronze Candlesticks

Similar to the above.

29 Modern Bronze Vase

Group of carps in very low relief. Important example of Nogami's work. Seal Nogami Rioki.

Height, 10½ *inches.*

30 Bronze Vase

By Rioki. Green patina, carps in water in high relief, with teakwood stand.

Height, 25 *inches.*

31 Pair of Hanging Mirrors

Dark green patina. Iris design with pair candlestick holders.

Height, 19½ *inches.*

32 Bronze Bowl

Dark brown tone with faint suggestions of greenish patina. Finely wrought inlay of silver and gold in conventionalized pattern, mostly geometrical. Signature Ho-Yu.

Height, 5½ *inches.*

33 Pair of Metal Temple Hangings

Hinged doors of centre compartment disclose sacred mirror within. Pair of lotus plants in vases, flanked by lotus pods; incense-burners wrought in relief. From Saga Temple, Kioto.

Height, 65 *inches; width*, 11½ *inches.*

34 Pair of Metal Temple Hangings

Centre compartment represents a shrine; doors open by hinges, and screens an image of Buddha in repoussé. Rare example of temple pendants.

Height, 57 *inches; width*, 9½ *inches.*

35 Large Old Brass Hibachi

Rare golden patina, very fine form. The stand is elaborately carved, the design of Shishi.

Height, 13½ *inches.*

36 Four Old Kanamono

Crests of Imperial Kiri flowers in repoussé. Came from old palace near Kioto. About 1580.

Height, 9½ *inches.*

37 Iron Crow

Simple yet life-like repoussé in iron. Exceedingly rare. Signed Myochin Nobuiye.

Height, 15 *inches.*

38 Old Temple Gong

Very rare quality with carved wood stand. The inscription on the gong denotes its origin from Unmonzan Temple in Province of Tamba. Dated 1718 A.D.

39 Old Temple Gong

Fine quality, with carved wood stand.

40 Temple Table-gong
Stand is lotus-leaf design.

41 Temple Table-gong
Stand a lotus pod, gold-lacquered.

42 Temple Table-gong
Stand has wave design, silver-lacquered.

43 Temple Table-gong
Stand carved with design of elephant heads, gold-lacquered.

44 Cabinet with Hinged Doors
Ornamented with bamboo-design carvings. Gold-plated Kanamonos and lined with gold brocade.
Height, 37 *inches; width*, 21 *inches.*

45 Pair of Zashiki Rammas
Pheasant with chicks in bamboo grove.
Length, 55 *inches; width*, 8¾ *inches.*

46 Pair of Zashiki Rammas
Delicate design of bamboo foliage under snow. Carved in Satsuma cedar.
Length, 55 *inches; width*, 14 *inches.*

47 Pair of Zashiki Rammas
Maple foliage with Suisen lily flowers. Delicate polychrome carving representing Japanese autumn.
Length, 36½ *inches; width*, 18 *inches.*

48 Old Shrine Ramma

Squirrels in grape-vines laden with fruit. Rich green tone commingled with gold tint.

Length, 50 *inches; width*, 10 *inches.*

49 Old Shrine Ramma

Kinkei pheasants under bamboo foliage. Subdued green tone with gold-lacquer frame.

Length, 43 *inches; width*, 13 *inches.*

50 Old Shrine Ramma

Peacocks in bamboo grove. Richly treated in polychrome.

Length, 43 *inches; width*, 10½ *inches.*

51 Old Temple Ramma

Flock of herons in iris-pond carved in high relief. Rare old carving.

Length, 48½ *inches; width*, 15 *inches.*

52 Carved Temple Panel

In form of petal, design of peonies carved in cedar.

Height, 18 *inches.*

53 Carved Mirror Frame

Flock of sea-gulls and waves, carved in relief and colored.

Height, 15 *inches; width*, 24 *inches.*

54 Pair Carved Panels

Upright plum blossoms and Yamadori birds, carved in cedar. Rich polychrome.

Height, 19 *inches; width*, 6 *inches.*

55 Carved Post–panel

Two monkeys trying to reach water. Carved in relief and lacquered.

Height, 48 *inches; width*, 6 *inches.*

56 Old Carved Karado or Shrine Doors

Made of fine Satsuma oak, main panels adorned with conventionalized Kiri crests. Richly ornamented with Kanamono.

Height, 47½ *inches; width*, 15½ *inches.*

Note. — The modern silverware in this sale was made expressly to the order of Mr. Matsuki and designed with particular reference to the fine ornaments of old jade selected by him for the purpose. The maker, Miyamoto, is a celebrated silversmith in Tokio. The metal is sterling silver.

57 Silver Cup

Elaborately wrought in design of sacred dragons and waves. The silversmith designed the cup expressly for this exhibition.

Height, 12¾ *inches.*

58 Silver Tea and Coffee Set

Teapot, coffee-pot, hot-water kettle with spirit lamp, sugar-bowl and creamer. Superb examples of modern Japanese silversmith's art. Wrought silver, finely hammered, with spirited dragon-designs in high relief. The covers have handles of jade rings.

59 Jewel Casket

Of silver adapted to shape of old jade ornament applied to cover in butterfly design.

60 Jewel Casket

Of silver adapted to shape of old jade ornament with fish and sea-flowers, set in cover.

61 Jewel Casket
Of silver with old jade cover carved with fish on perforated lattice work.

62 Silver Jewel Casket
Old jade cover with perforated design of bird biting off a lotus flower.

63 Jewel Casket
Of silver with cover of old jade delicately carved with peach design.

64 Jewel Casket
Of silver with old jade cover with lotus design, the centre, or seed-vessel, movable.

65 Jewel Casket
Of silver; cover of perforated old jade with design of storks and flowers.

66 Jewel Casket
Of silver adapted to shape of old jade ornament with pomegranite design set in cover.

67 Jade Brooch
Shield-shaped; with perforated design of bird and lotus. Stone of a pure pearly color.

68 Old Jade Buckle
Translucent pearly white with duplicate design of conventionalized dragon carved in low relief.

69 Old Amber Buckle
Chinese ornament of brilliant scarlet hue, perforated, and bearing inscriptions signifying respectively "longevity" and "happiness," overlaying amber of rich beeswax yellow.

70 Rare Old Amber and Jade Beads
Eighty-eight pieces of exceedingly rare smoky amber of rich orange hue, eighteen green jade and two carved coral beads; elaborately wrought jade and coral pendant.

71 Old Amber Beads
One hundred and eight pieces of rich yellow amber, with jade pendant.

72 Old Amber Necklace
Made of thirty pieces of rare smoky amber of orange hue.

73 Old Amber Beads
Amber of eighty-two pieces; port-wine color.

74 Old Red Jade Beads
Made of forty-nine pieces of red jade, exceedingly rare.

75 Old Amber Beads
Eighty-six amber beads.

76 Pair Amber Bead Necklaces
Each has fifty-two beads; solid gold clasps.

77 Snuff Bottle
Glass. Decoration of rose-sprays in relief. Delicate contrasts of green and rose color against jade-like ground of pearly white.

78 Snuff Bottle
Birds in amber red on pearly ground.

79 Snuff Bottle
Glass imitating jade of cloudy yellowish gray.

80 Snuff-box
Pottery. Exquisite glaze of malachite green.

81 Snuff Bottle
Glass. Extraordinary example of poetic subject painted on the interior.

82 Snuff Bottle
Glass. Pictures of mountain landscape and group of horses painted on the inside with rare skill.

83 Snuff Bottle
Porcelain. Blue and white decoration. Kawng-Hi period.

84 Snuff Bottle
Porcelain. Blue and white decoration touched with brown in landscape medallions.

85 Snuff-box
Pottery. Rich glaze of brownish tone with subtile shadings to blue and purple.

86 Snuff Bottle
Cloissoné. Design of birds and flowers.

87 Jade Jewel Box
Perfect cylinder, delicate pearly gray.

88 Jade Jewel Box
With stand. Opalescent spheroid.

89 Jade Box
With teakwood stand. Pearly gray with black. On cover ornament with bird, foliage and fruit in high relief.

90 Snuff Bottle
Glass. Decoration of horses and trees in amber-red on transparent ground.

91 Jade Watch-fob
Three rings of green, with charm of green and pearly gray.

92 Snuff Bottle
Pottery. Yellow glaze, with simple floral ornament in low relief.

93 Jade Watch Charm
Pearly gray with black. Genre scenes charmingly carved.

94 Snuff Bottle
Pottery. Black body, with contrasting decoration of figures in red on white ground.

95 Snuff Bottle
Glass. Canteen-shape; dull amber color, resembling jade. Beautifully simple form.

96 Snuff Bottle
Pottery. Canteen shape, with dull green glaze.

97 Snuff Bottle
Porcelain, with idyllic river scene in enamel.

98 Pair of Hanging Brass Lanterns
Bulb-shape, with alternating patterns in gorings.
Height, 16½ *inches.*

99 Pair of Hanging Lamps
Brass, pale gold tone. Floral garland design.
Height, 35 *inches.*

100 Pair of Hanging Lamps
Brass, pale gold tone. Wistaria design in form of horse-shoe.
Height, 30 *inches.*

101 Pair of Temple Lanterns
Brass, intricate open-work design; octagonal shape.
Height, 30 *inches.*

102 Pair Old Bronze Lanterns
With cloissoné chains, fine Karakusa pattern. Skilfully perforated. Very rare example. Made by Nagoshi about 1680.

103 Cabinet
With hinged doors. Ornamented with beautiful carvings of maple and wistaria designs.
Height, 50½ *inches; width*, 25½ *inches.*

104 Temple Hanging Gong
Fine mellow tone, elaborate lotus-flower frame of gilded bronze.

105 Temple Hanging Gong
Mate to the above.

106 Pair Upright Panels
Poppy and plum blossoms carved and set on pale green lattice-work. Beautiful polychrome reliefs.
Height, 36 *inches; width of panel*, 9½ *inches each.*

107 Pair Upright Panels
Bamboo and stork design on pale green lattice-work.
Height, 36 *inches; width of panel*, 9½ *inches each.*

108 Pair Upright Panels
Iris design in polychrome, light green lattice background.
Height, 36 *inches; width of panel*, 9½ *inches each.*

109 Old Temple Altar Stand
Carvings in mythical lion-and-peony design, gold-lacquer. Seventeenth century.
Height, 16½ *inches; length*, 39½ *inches.*

110 Old Temple Altar Stand
Carvings of lotus design. Coated with gold-lacquer. Seventeenth century.
Height, 18 *inches; length*, 42½ *inches.*

111 Old Temple Altar Stand
Carving of peony design. Coated with gold-lacquer. Seventeenth century.
Height, 19 *inches; length*, 47½ *inches.*

112 Cabinet with Hinged Doors
Exquisite plum blossom and Howo bird design. Rich polychrome with elaborate Kanomono decoration.
Height, 48 *inches; width*, 25½ *inches.*

113 Pair Old Hibachi
Sentoku bronze, pine trees in relief.
Height, 9½ *inches; diameter*, 12 *inches.*

114 Old Temple Gong
Fine quality of bronze; rare mellow tone. With elaborate carved-wood stand. Date on gong, "Fifth year of Kayei" (1852).

115 Old Temple Gong

Rare bronze gong cast by Dewa Somi. Signed. Date on the gong, "Kwanyei, eighth year" (1631 A.D.) with carved-wood stand.

116 Statuette in Wood

Seated figure of Kwannon on a lotus petal, the former elaborately carved, the petal simply fashioned and colored in green and bronze. A tranquil and exquisitely poetic conception; peaceful and dreamlike.

Height, 7½ inches.

117 Old Tobacco Pouch

In repoussè iron in form of imp. Seventeenth century.

118 Old Tobacco Pouch

In repoussè iron in form of imp's head. Seventeenth century.

119 Tobacco Box

Carved in wood. Three Japanese fish inlaid in wood and shell in high relief. Netsuke is also carved wood, representing a travelling juggler.

120 Tobacco Box

Rare Kiri wood inlaid with various masks in ivory and bronze. Pipe-case in Korin style, the stork in silver inlaid on pine-covered rock.

121 Tobacco Box

Spirited and richly colored relief in colored ivory, coral, and various woods; a woman diver attacked by an octopus.

122 Tobacco Box

Beautiful rustic design of weatherworn wood with bronze ornament of snake, locust, and bamboo.

123 Tobacco Box

Of carved wood colored with peculiar lustre; inset of dark teakwood with carved dragon. Low relief with group of three sages on pipe-case.

124 Tobacco Pouch

Metal decoration of miniature group of warriors in armor, gold, silver, and black, wrought in high relief Chain of red coral and gold; netsuke of perforated relief with dragon in gold and silver. Signed Yoshitsugu, about 1720.

125 Bronze Electric-light Stand

Made of old bronze candlestick, light arabesque open-work construction; at top a small dragon coiled about standard.

Height, 23½ *inches.*

126 Tall Bronze Candlestick

Light arabesque open-work construction; at top a small dragon coiled about standard.

Height, 23½ *inches.*

127 Tall Bronze Candlestick

With bell-shaped open-work base and slender standard.

Height, 23½ *inches.*

128 Tall Bronze Candlestick

Tripod with dragon coiled about standard.

Height, 20 *inches.*

129 Pair Electric Light Stands

Design of sacred dragon rising from wave with a precious stone. Made by Rioki Nogami, celebrated bronze-maker of Tokio.

Height, 17½ *inches.*

130 Pair Electric Light Lamps

Made of old hanging bronze lamp used in Japanese Buddhist temple.

Height, 23½ *inches.*

131 Garden Hanging Lantern

Bronze, dark green tone. Rich lotus-leaf design. Light openings in shape of strikingly graceful unsymmetrical silhouette figures.

Height, 32½ *inches.*

132 Temple Garden Ornament

Bronze, pale green tone. Vase on tall stand. Vertical leaf design in relief lines.

Height, 34 *inches.*

133 Bronze Vase

Graceful convolvulus form. Imperial Kiri crest. Freely modelled base with wave design. About 1650.

Height, 33 *inches.*

134 Large Gilded Bronze Jar

Simulating a pottery form. Noble simplicity of lines. Ring handles.

Height, 18½ *inches; diameter*, 18½ *inches.*

135 Bronze Water Jar

The noble simplicity of its design, an oviform cup-shape of perfect proportions, makes it in every way comparable with the finest examples of Greek art at its best. About 1750.

Height, 18 *inches.*

136 Bronze Incense Burner

Free and unconventional lotus design of marked elegance. Base an inverted leaf with flying stork, a large closed flower supported by small leaf and open flower; cover in form of seed-vessel with handle of flower and leaves.

Height, 13 *inches.*

137 Old Bronze Vase

Used for Ikebana. The vessel is supported by a dragon in waves. Seal Sui-un. Date, 1780.

Height, 5¼ *inches.*

138 Old Seimin Bronze Vase

Decoration of carps in water in low relief, supported by wave design. Seal, Dainippon Bunsei Seimin. Date, 1818.

Height, 5¾ *inches.*

139 Cloissoné Incense Burner

Graceful gourd design with leaves; harmonious greens on ground of gray-white. The cover is surmounted with grasshopper design.

Length, 9 *inches.*

140 Old Bronze Koro

Unique tripod form. Rabbit figures for handles; on cover mythical lion and man beating gong.

Height, 8 *inches.*

141 Old Tenkin Bronze

Rare flat form. Sentoku brown patina, snowflake spots. Large square seal.

Height 6¾ *inches; diameter*, 13½ *inches.*

142 Pair of Carved Panels

Lotus pool carved in relief and blue lattice background.

Length, 43 *inches; width*, 19 *inches.*

143 Pair of Carved Panels

Plum blossom and Howo birds design on subdued blue lattice-work.

Length, 34 *inches; width*, 12 *inches.*

144 Old Table from Temple

Decorated with carvings of gold lacquer, contrasting with body of black lacquer. Lower ornaments of peony design; mythical lion in upper decoration. Seventeenth century.

Height, 40 *inches; length*, 60 *inches.*

145 Ramma

With Oshidori ducks and plum blossoms carved in open-work relief.

Length, 35 *inches; width*, 14½ *inches.*

146 Panel

Of high relief carving; perforated. Hen, with chickens, defend ing her brood against a cat in bamboo thicket. Polychrome coloring. A delightfully realistic group.

Length, 36 *inches; width*, 16½ *inches.*

147 Panel

With perforated carving of peony design in shield form.

Height, 22 *inches.*

148 Round Panel

With charming depiction of Kwannon in lotus garden carved in low relief.

Diameter, 20½ *inches.*

149 Cabinet

With hinged doors. Design of bamboo under snow. Two lower carvings are particularly attractive. Ornamented with beautifully incised Kanamono.

Height, 51 *inches; width*, 28 *inches.*

150 Old Temple Table

Very rare gold table, peonies carved in centre. Richly ornamented with Kanamono. Date, about 1550.

Height, 28 *inches; width*, 55 *inches.*

151 Old Temple Table

Decorated with richly carved panels and brackets of Shishi and peony design. Lower ornaments of bird design. Kanamono decoration. About 1650.

Height, 30½ *inches; length*, 50 *inches.*

152 Cabinet

With hinged doors. Richly ornamented with ramma of grape and squirrel design and round carved panels of chrysanthemum pattern. Lower carvings show delicate morning-glory design.

Height, 37 *inches; width*, 21 *inches.*

153 Helmet
Five plates, in form of peach. Fifteenth century.

154 Helmet
Four plates, in form of peach. Crests of Daimyo Sasaki. Fifteenth century.

155 Helmet
Thirty-two laminations. Visor and Fuki Kaeshi are lined with Shohei leather. Fourteenth century.

156 Helmet
Sixty-three laminations with eighteen hundred spiked rivets. Interesting double visor. About 1500.

157 Helmet
Six plates with spiked rivets, crab-like in form. The mayedate is an Awoi leaf and new moon. About 1640.

158 Helmet
Thirty-three laminations with round rivets. About 1600.

159 Helmet
Thirty-eight laminations with broad visor. Daimyo Ogasa-wara crests. Signed Myochin Munekatsu. About 1600.

160 Mail Sleeves
Fine iron repoussé plates of circular dragon design. About 1600.

161 Mail Sleeves
Interesting specimen of seventeenth century.

162 Old Saddle
Ornamented with inlaid iron repoussé work. Lacquered part is mirror-black. About 1750.

163 Old Saddle
Elaborately wrought; the design of Shishi in relief. Very rare example. About 1700.

164 Old Saddle
Gold-lacquer inlaid with mother-of-pearl. About 1730.

165 Helmet
Rare costly specimen by So-otome of Hitachi. Sixty-two laminations with wide visor. Signed So-otome Iye-nari. About 1540.

166 Mail Sleeves
Fine repoussé work of fifteenth century. Crests of Kiri flower on hand-guards are beautifully wrought.

167 Mail Sleeves
Rare example of sixteenth century. Pine-tree crests on hand-guards.

168 HELMET

Interesting form with three gored posterior plates, then a central plate springing from side to side and surmounted with a brass hachimanza of chrysanthemum design, and finally a broad anterior plate rising to a sharp peak. An important feature is the gold dragon affixed to the front as the sole decoration, modelled in low relief with exquisite delicacy and finely cut details. Crest of Daimyo Kashima. Sixteenth century.

169 HELMET

Beautiful form of forty laminations, dignified broad visor and unique rivets. About 1550.

170 HELMET

Twelve plates with spiked rivets and twelve chrysanthemum lines in relief. The broad visor has design of sun in gold plate. Sixteenth century.

171 HELMET

Ten plates with spiked rivets. Known as Kanigata or crab-like form. Fifteenth century.

172 HELMET

Four plates, tall Mongolian type. Fine workmanship. Fifteenth century.

173 HELMET

Thirty-three laminations; large visor. The mayedate is Tomoye crest in wood. Sixteenth century.

174 HELMET

Thirty-three laminations with large star rivets. Crests of Daimyo Niwa. Fifteenth century.

175 HELMET

Sixty-two laminations with peculiar upright visor. Sixteenth century.

176 HELMET

Very rare example made wholly of paper twine woven together and lacquered. The hachimanza is ornamented with carved wood Tokko. About 1600.

177 HELMET

Two plates; the anterior rising to a peak and covering a ventilating opening, the posterior dome-shaped with large chrysanthemum ornament at the top. Rosettes of similar design at joints, and on posterior plate. Signed Yoshi-omi of Mito. Fifteenth century.

178 HELMET

An extraordinary example of repoussé work. The form combines a grotesque human countenance merging into a dolphin's body at the eyes; the eyes, teeth, and three visor rivets strongly accented with gilding. The enormous mouth filled with teeth both fish-like and human-like. Interior brightly gilded. Sixteenth century.

179 HELMET

Laminated with eight plates. Each plate has a central dart-shaped rib radiating from the ornate hachimanza and is cut in a strangely irregular outline at its outer margin — an outline suggesting the silhouette of cloud forms, or the toss of a stormy sea. The marginal plate above the rim has a similar shape. The visor has a divided crescent in repoussé. Fifteenth century.

180 Helmet

With hachimanza and eight laminations forming an impressive dome shape. Rosettes of chrysanthemum design at joints of plates. Attached to centre of visor a notable tompojiri, or "dragon-fly's tail." Crest of Sasaki. Fifteenth century.

181 Helmet

Strikingly dignified austere shape, elaborately constructed with thirty-two laminations strongly riveted together. The hachimanza, or ventilating hole, is surrounded by conventionalized chrysanthemum ornament. Has the tompojiri, or dragon-fly's tail, for holding the plume, or mayedate. Signed Myochin Yoshihisa. 1550.

182 Helmet

Hat shaped. Repoussé with ornament of low relief dragons. Sixteenth century.

183 Suit of Armor

Complete; one of rarest in existence, both on account of superb repoussé work and peculiar folding construction. Large breast-plates and shoulder-guards are masterly ornamented in repoussé with design of the sacred Kirin and Howo birds. Helmet has sixty-two laminations. The Fukikayeshi have repoussé work of rabbit design. The rim of repoussé visor is lined with gold. Fourteenth century. Signed Myochin Yasuchika.

184 Helmet

Iron. In form of temple bell encircled by dragon. About 1750.

185 Suit of Armor

Complete; rare "Hanairo Odoshi" or light blue suit. Elaborately wrought statuette of Fudo affixed on the breast. Helmet has twenty-eight laminations. The mayedate has perforated Sanskrit letter. Sixteenth century.

186 Mempo
Made by Myochin Yoshi-shige (1530 A.D.). Known as Tori-Tengu Mempo from its peculiarly pointed nose.

187 Mempo
Very rare example of mempo made by Myochin family. Style is Tori-Tengu of most elaborate design. By Myochin Katsuyoshi. About 1510 A.D.

188 Rare Somempo
Tori-Tengu style with mail cap. Date about 1500.

189 Somempo
Made from two movable plates. Tooth is gold plated. Expression is aspect of Fudo. Rare and costly example. Myochin Takayoshi. 1450.

190 Old Daimyo Firearm
A sort of hand cannon; exceedingly heavy. The bronze barrel, a superb example of casting, is ornamented with a splendidly modelled dragon design in low relief.
Length, 35 *inches.*

191 Old Daimyo Firearm
Small pistol daintily inlaid with gracious design of bamboo and birds.

192 Old Daimyo Firearm
Pistol with decoration of freely designed geometric inlay.
Length, 15¾ *inches.*

193 Curious Light Pistol
Sheathed in semblance of short sword. Inlaid with free dragon decoration.

Length, 15¼ *inches.*

194 Old Daimyo Firearms
Barrel inlaid with plum-blossom design in copper, bronze, and silver. Beautiful brass ornament on stock.

Length, 51½ *inches.*

195 Old Daimyo Firearm
Barrel inlaid at breech with bamboo and plum design.

Length, 50 *inches.*

196 Old Daimyo Firearms
Mate to above.

Length, 46 *inches.*

197 Old Daimyo Firearms
Large barrel with entire length elaborately decorated in finely incised silver; dragon and cloud design, geometric pattern at muzzle, arabesque at breech with gold inscription.

Length, 40½ *inches.*

198 Old Firearm
An example of small cannon on wooden wagon with three wheels.

Length of barrel, 10 *inches.*

199 Old Daimyo Firearm
Mate to above.

Length, 42½ *inches.*

200 Old Daimyo Firearm
Mate to above.

Length, 45 *inches*.

201 Old Daimyo Firearm
Strong and effective decoration of single figure of war god in bronze and silver at breech.

Length, 39¼ *inches*.

202 Old Daimyo Firearm
Large barrel richly decorated with silver inlay of Howo birds with exuberant foliage design.

Length, 42½ *inches*.

203 Old Daimyo Firearm
Plum-blossom design.

Length, 51 *inches*.

SECOND AND LAST AFTERNOON SALE

SATURDAY, FEBRUARY 10TH, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

204 HELMET
Eighteen plates with large hachimanza. About 1600.

205 HELMET
Eight plates, low crest with deep visor. Signed Soshu Hisaiye. About 1580.

206 SMALL HELMET
With mempo. Ten plates with thirty round rivets. Rare example. About 1650.

207 HELMET
Sixteen plates with long rivets. The neck-guard is lined with costly Shohei leather. About 1650.

208 HELMET
Thirty-three laminations, broad visor. Attributed to Myochin Yoshimichi. About 1550.

209 HELMET
Eight plates. melon shape. Signed twenty-first Myochin Munetoshi. About 1660.

210 HELMET
Seven plates with spiked rivets. Tall Fuji form. About 1600.

211 HELMET
Twenty-eight laminations with large round rivets. Gold-plated Kuwagata. About 1650.

212 HELMET
Rare Kuwagata, with dragon mayedate. Twenty-seven laminations with star rivets. The lines in relief are silver-plated. Daimyo Hosokawa's crests. About 1680.

213 HELMET
Five plates with decorated rivets, crab-like in form. Visor and neck-guard are gold lacquered leather. About 1650.

214 HELMET
Bowl-shaped; of old Mongol type. Wave design cut in metal above band of rich inlay ornament of silver and gold. Fifteenth century.

215 HELMET
Rare type of sixty-three laminations, elaborately decorated hachimanza in brass and silver plating. The visor is also richly ornamented with repoussé work in design of dragon in cloud. About 1700.

214

216

216 Helmet
Simple in form with exceptional beauty of curving lines. The surface enriched with a dragon design inlaid in gold. The mayedate is a tiger, gilded. Costly example. About 1550.

217 Helmet
Very tall. In two plates ; a face of Oni in repoussé. About 1730.

218 Quiver
Frame and bow are made of whalebone. Contains twenty-one arrows. 1680.

219 Quiver
Frame is made of teakwood and leather. The bow is whalebone and eleven arrows. 1650.

220 Quiver
Gold-lacquer decoration with cloud design. Bow of whalebone with eleven arrows. 1700.

221 Old Daimyo Hat
Cloissoné decoration with geometric design in gold and silver on deep blue ground. Flat bowl-shape, with four large rivets.

222 Daimyo Hat
Mirror-black lacquer ; seven dragon flies in gold-lacquer and mother-of-pearl. About 1780.

223 War Hat
Thirteen laminations with round rivets ; in form of Fuji.

224 Helmet
Rare workmanship of sixty-four laminations with sixteen hundred rivets. Made by Horai Narishige. About 1560.

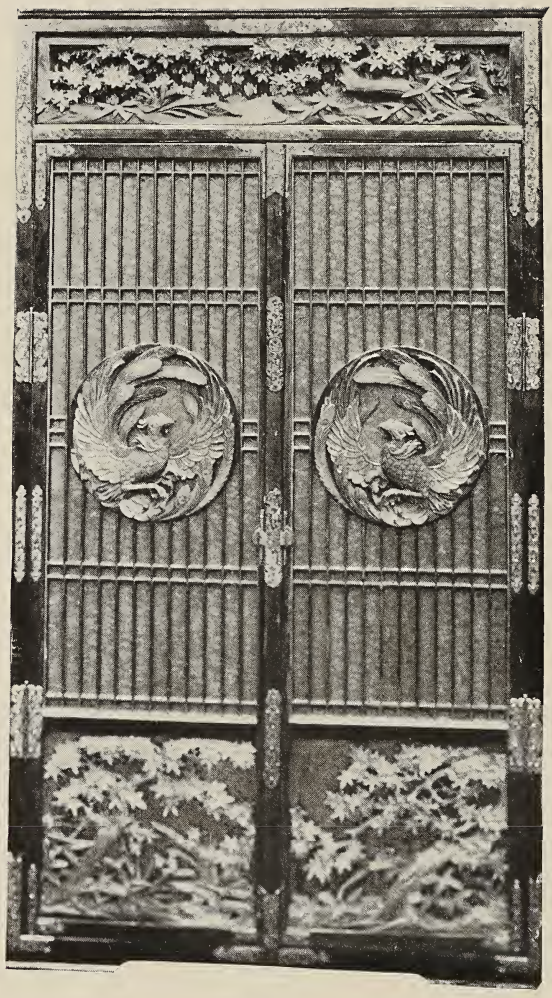
225 Helmet
Five plates, melon-shape design of sun inlaid in gold with Kuwagata in form of new moon. About 1580.

226 Helmet
Beautiful form, sixty-two laminations, very small hachimanza. Dignified visor with rare "tompojiri" or dragon-fly tail. Myochin Yoshitaka. About 1550.

227 Helmet
Forty-two plates with broad visor. Takeda crests. Signed Myochin Kino Muneharu. About 1540.

228 Helmet
Six plates, cone shape, with gold-plated Kuwagata. About 1520.

229 Helmet
Eight plates, melon shape, with broad visor. Signed Myochin Seido. About 1500.



235

230 Pair of Old Kemans

Carved in wood; the celestial musicians, Kario and Bingwa, carved in relief. Rich polychrome with gilt.

Height, 22½ *inches; width*, 25 *inches.*

231 Old Shrine Ramma

Chrysanthemums floating on water.

Length, 39½ *inches; width*, 7 *inches.*

232 Old Shrine Ramma

Chrysanthemums with foliage minutely carved and richly colored.

Length, 41 *inches; width*, 7 *inches.*

233 Old Shrine Ramma

Peonies and foliage carved in oak and coated with gold-lacquer.

Length, 39 *inches; width*, 6½ *inches.*

234 Old Shrine Ramma

Tiger and dragon in grove of bamboo and plums.

Length, 40½ *inches; width*, 7 *inches.*

235 Cabinet

With hinged doors. Maple-tree decorations carved in panels below and above; Howo birds in medallions.

Height, 49 *inches; width*, 28 *inches.*

236 Old Shrine Ramma

Conventionalized peonies carved in oak.

Length, 41½ *inches; width*, 7 *inches.*

237 Old Shrine Ramma

Diversified floral design, polychrome on gold background. Seventeenth century.

Length, 41½ *inches; width*, 6½ *inches.*

238 Carved Panel

A pheasant under bamboo tree. Carved cedar in low relief.

Height, 41 *inches; width*, 4½ *inches.*

239 Carved Panel

A carp ascending water-fall. Carved cedar in low relief.

Height, 41 *inches; width*, 4½ *inches.*

240 Temple Post–panel

Carved lotus flowers inlaid on gold-lacquered panel.

Height, 55 *inches; width*, 4½ *inches.*

241 Pair of Carved Panels

Conventionalized floral shape, Kiri crests delicately carved. Light green tint and gold.

Height, 14½ *inches; width*, 21½ *inches.*

242 Old Keman

Carved in wood. Birds in plum grove, rich polychrome with gilt.

Height, 22½ *inches; width*, 25 *inches.*

243 Old Keman

Carved in wood. The celestial musicians, Kario and Bingwa, carved in relief. Rich polychrome in gilt.

Height, 22½ *inches; width*, 25 *inches.*

251

244 Old Temple Ramma

Openwork carving of scholars and poets in bamboo grove. Polychrome decoration with gold. Seventeenth century.

Length, 47½ *inches; width*, 20 *inches.*

245 Old Temple Ramma

Howo bird with young, together with other small bird, in bamboo grove. Companion to above.

246 Old Temple Ramma

Bamboo with freshly fallen snow in beautiful contrast with its verdure.

Length, 34 *inches; width*, 12 *inches.*

247 Pair Temple Rammas

Iris pool, delightful polychrome carving, light green lattice-work background.

Length, 34 *inches; width*, 12 *inches.*

248 Narrow Upright Panel

Fine carving of bamboo delicately tinted, against background of lattice-work in oak.

Height, 71 *inches; width*, 9¼ *inches.*

249 Old Temple Ramma

Group of Oshidori, or tame duck, in lotus pool. Carved of oak and colored. A charming depiction of secluded aquatic life.

Length, 66½ *inches; width*, 16 *inches.*

250 Companion Piece to the Above.

251 HELMET

A most remarkable and exceedingly important example of the armorer's art, wrought by Nobuiye about 1537. The form closely simulates the seashell known as the *sazai;* the laminations, including the spiked projections, shaped in beautifully modulated curves in repoussé. The visor, exceptionally wide, is hammered to simulate a seashell texture and the maritime allusion is carried out in the spray-like design of the side pieces. There are thirty-three spikes, the number having a mystical significance.

252 HELMET

Bowl-shaped; the plates cut out in irregular decorated figures with metallic underlay. Fifteenth century.

253 HELMET

With *mempo.* The plainness of the form is relieved by the striking effect of the curving repoussé lines emphasized by gold plating. Sixteenth century.

254 HELMET

Beautiful design in form of the seashell known as *horagai.* Laminated in fine spiral sections with wave lines modelled in repoussé. Fifteenth century.

255 HELMET

Finely shaped in thirty-two laminated plates, each decorated with delicate inlay work. Beautiful *mayedate* in butterfly design. About 1650.

257

260

256 HELMET

A strangely fantastic shape with remarkably modelled serpent adornment simulating action at moment of striking. The Kuwagata or side pieces in shape of deer horns. About 1700.

257 HELMET

The closely riveted narrow laminations are thirty-three in number and hence have a mystical significance. The side pieces have the shape of battle-axes. The vertical ornaments, *Kuwagata*, are made of whalebone. Howo bird *mayedate*. About 1580.

258 HELMET

Seven plates with spiked rivets, crab-like in form. The dolphin *mayedate* carries out the maritime suggestions. Seventeenth century.

259 HELMET

The truncated-cone form with decorated cap piece suggests an architectural prototype. The rich perforated decorative work has a conventionalized peony design, its effect enhanced by a wonderful greenish tone of old bronze commingled with the gilding. About 1500.

260 HELMET

Presumably one of the early sixteenth century European helmets so numerously imported in Japan at a little later period and there decorated with Japanese ornaments. The ornament on the *mayedate* is a *Saikachi* or huge bean pod in gold-lacquer, significant of victory.

261 COMMANDER'S HELMET

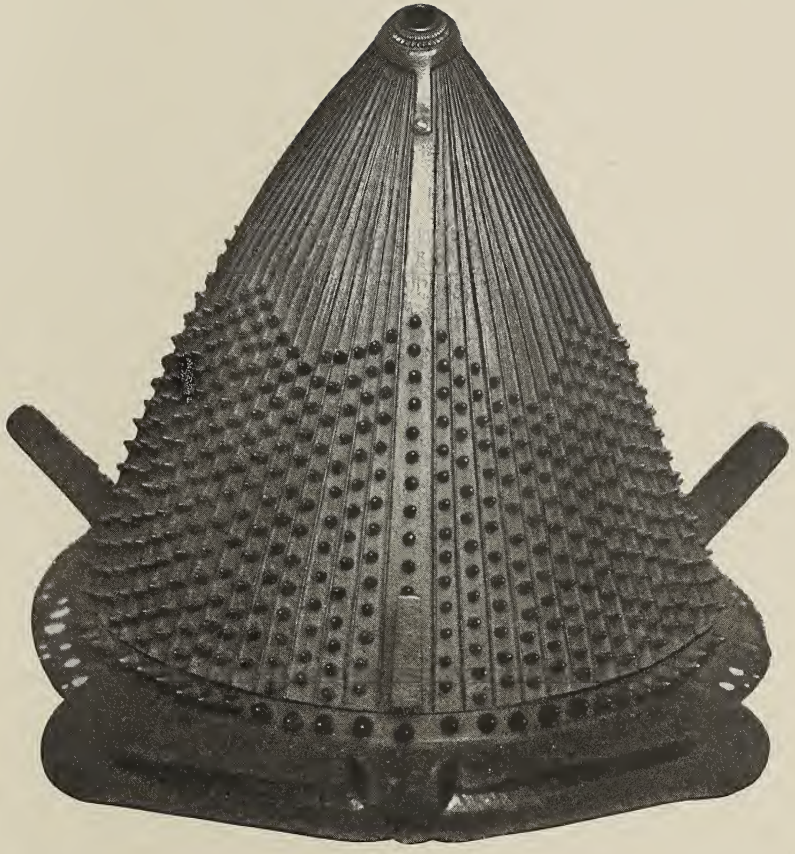
Repoussé work in one piece. The dragon-fly *mayedate* bears the signature of Rioyei Myochin. About 1680.

262 Suit of Armor

Complete. Perhaps the most superb example of the kind ever brought to this country, and the masterpiece of the famous artist who wrought it, Myochin Munesuke, the last of a celebrated line of armor-smiths. The decoration consists mainly of splendidly modelled low reliefs in repoussé. On the breastplate is a figure of a mythical lion standing at bay. The companion reliefs of the shoulder-pieces are extraordinary examples of realistic naturalism imbued with poetic charm, the work wonderfully vital and of clear-cut definition. One represents the goddess Fugen seated on a reclining elephant reading a sacred manuscript held open in her hands. The other depicts the goddess Monju seated on a reclining lion, a rolled manuscript in her left hand and a symbol of her divine office, the *niyoi*, in her right. The character of the two goddesses is finely differentiated in the work. One feels the actual and potential action of the reading Fugen in every line, muscle, and feature, intent and absorbed as she is with her text, her lips seeming to move as she follows the sacred lines. On the other hand, the whole sentiment of the Monju is that of passive contemplation, calmly reflecting upon the significance of the sacred scripture she has been reading. In other words, one figure seems to symbolize written fate in transaction; the other, fate recorded and sealed. The helmet is intricately and delicately wrought in forty-two laminations, each finely ornamented with arabesque inlay. Date and name incised on the shoulder-guards. Osumino kami Miyochin Ki Munesuke, September, 1723.

263 Suit of Armor

Complete. A magnificent example. The breastplate decoration is a grand figure of Fudo, with two attendant figures. Fudo is a Buddhistic god of war always represented as standing amid flames, the implements of his office, a bared sword and a rope in his hands — the latter symbolizing the entangled fates of warriors centred in his control. His sternly majestic face speaks of the inflexible decrees of his will. The helmet with its eight plates is a peculiarly beautiful example of modelled form. Its chief ornament is the splendid little statuette of Fudo carved in wood, its flaming background wrought in metal. The heroic pose is worth careful study by our western sculptors. Signed Myochin-Munehisa. 1330 A.D.



269

264 Ancient Helmet
Excavated from an old tomb near Hiogo, Japan. Thoroughly oxidized, but of much value on account of its unusual form with many laminated plates producing diamond-shaped patterns. Fourth century.

265 Old Armor
Elaborate dragon design wrought in repoussé on breastplate. About 1580.

266 Old Armor
On breastplate the character "Zen" wrought in repoussé in vigorous low relief. About 1500.

267 Old Armor
On breastplate the name of the god Hachiman wrought in large characters. About 1550.

268 Old Armor
Conventional design cut in metal and applied to breastplate, and beautifully flecked with silver spots in relief. About 1550.

269 Old Twelfth Century Helmet
Inscribed with date 1186, wrought by Munesuke of early Myochin line. Sixty-five laminations heavily riveted below. The cone-shape expressly designed to depict Fuji, as unquestionably evidenced by the dense riveting with its zigzag contour, intended to represent the timber-clad slopes with the snow-cap above. Hachimanza of peculiar oval shape, and inclined forward. Inscription: "Bunji 2nd year 1186. Masuda Izumonokami Miyochin ki Munesuke Made."

270 Old Helmet

Six plates. Remarkably handsome form with beautiful curves of ribbed lines in profile. Decoration consists solely of large inscriptions in bold relief. Early sixteenth century.

271 Armor Breastplate

Combat of serpent and turtle. Long used as model in Myochin family. A realistic relief in repoussé. Allegorical of the invulnerability of good armor. Precious and costly example of metal work in Japan. Artist unknown. About 1500 A.D.

Height, 12¾ *inches.*

272 Breastplate

Dragon rising from water. Masterly execution in portraying a powerful aspect of sacred animal. The design wonderfully resembles the style of Sesson. By Myochin Nobuyuki. About 1520.

Height, 14½ *inches.*

273 Breastplate

Magnificently wrought in high relief the figure of Fudo, the subduer of devils. Signed Minamoto Katsu-sada. Made in the year 1721.

Height, 14½ *inches.*

274 Jingasa

A war hat, design of dragon and cloud in repoussé. About 1750.

275 Suit of Armor

Complete. Fine Kon-odoshi. The breastplates are of eight laminations, ornamented with dragon in repoussé, and nine movable rivets, decorated with gold. Helmet of thirty-three laminations with ornamented star rivets. Crest of Daimyo Ando of Province of Iwaki. About 1680.

276 HELMET

Rare specimen known as "Oni-Kashira," or Head of Oni. About 1650.

277 HELMET

Very rare type of one hundred twenty laminations. Broad visor is coated with mirror-black lacquer. About 1534.

278 HELMET

Sixty-two laminations. Large visor. Handsome hachimanza in gold and silver. Signed Myochin Yoshimasa. About 1529.

279 HELMET

Two plates with tube-shape hachimanza with white bristle Hoss ornament. Dragon silver inlay. Large visor has eyebrows and wrinkles in repoussé. Rare specimen. Signed Myochin Kunishige. About 1560.

280 BRONZE CASKET

Old Japanese armorer's work with repoussé ornament in strong relief, modelled with striking freedom. Diversified dragon designs on cover and sides. Silver kanamonos with tulip ornament. Lined with old Japanese embroidery, Howo birds of superb color on old ivory ground. Date about 1780.

Length, 14¼ *inches; width*, 11¾ *inches; depth*, 5¼ *inches.*

281 WRITING BOX

Old Japanese bronze. Armorer's handicraft. Probably used by a warrior. Repoussé work, with dragon in vigorous relief. Kanamonos of incised silver. Cover lined with old embroidery; a Howo bird in richly harmonized colors on a ground of delicate old ivory. Water-well cover a peach in high relief.

NOTE. — The following exceedingly rare ancient wood carvings were kept together, with many other things, in a little godown belonging to a Buddhist temple in Matsubara, Kioto.

282 ANCIENT TEMPLE PLACQUE

Cedar, concaved surface, with Buddha carved in low relief. Decorative features now but faintly indicated, being obscured by effect of centuries of incense fumes. Character of work impressive with expression of spiritual calm in seated figure, developed with extreme simplicity, and the results of great age. The round and triangular emblems borne by Buddha bear Sanskrit inscriptions. It is very extraordinary to find on the rim of the placque the exact date of execution with the name of the priest who carved the work by order of the Mikado: Third 10th day of first month in year Tai Ho (Jan. 10, 1703 A.D.). Carved by Shamon Joye.

Diameter, 16 *inches.*

283 MYTHICAL LION

Carved in wood by Unkei, the famous sculptor of twelfth century. Imposing quality of grandly developed plastic feeling, with sense of guardian-like vigilance, combined with great beauty of detail, as in the trappings and the saddle of lotus design.

Height, 12 *inches.*

284 ANCIENT STATUETTE

Figure of Riu-ju, disciple of Buddha, carved in wood. A notable example of Japanese classic sculpture. Severely simply in style, yet with no suggestion of Archaic crudity in design or expression. Great dignity in the erect pose and feeling of spiritual calm together with the devotional zeal of an ascetic worn almost to a skeleton by continuous fasting. Finely wrought details as in the wrinkles and veins of head and the plastic quality of flowing draperies and mobile hands. Inscription on the stand, "2nd year Shohei (1347). Shamon Bunkwan carved."

Height, 8¾ *inches.*

284

285 Statuette of Hotei

Carved in wood. Remarkable example of the effect of incense smoke, combined with decomposition from great age. Ninth century.

Height, 8 *inches.*

286 Ancient Dancing Mask

Carved in wood. The grotesque humor of the laughing countenance symbolizes a good old man. Eighth century.

287 Ancient Dancing Mask

Female face, carved in wood. Simply formed with a quality of striking dignity, particularly in the fine profile. Date carved on back. Third year of Showa (836).

288 Face of Buddha

Fragment of a temple image formed of pressed cloth, with lacquered surface. The form of the placid countenance is peculiar to the art of the eighth century.

289 Old Mayedate

Made by Myochin. The face of Oni, the eyes inlaid with crystal. Date, 1700.

290 Ancient Chinese Incense Box

Of gold and silver. Round, with deep cover. Rare and exceedingly precious example of Tung-dynasty art. Superb repoussé decoration of dragons on cover, contrasting with remarkable delicacy of incised work on sides and bottom — the latter in particular authenticating its identity with the art of that famous period. Teakwood stand handsomely carved.

Height, 3½ *inches; diameter*, 5½ *inches.*

291 Ancient Manuscript Holder

Bronze, Kamakura period, twelfth century. Octagonal, decorated with figures of eight Buddhist deities in incised lines. These lines being dotted mark it as of that period. Four alternate sides are inscribed with Sanskrit texts. The cover is cast with a lotus design.

Height, 10½ *inches.*

292 Temple Ornament

Hanging bronze placque. Buddha in meditation, the radiations of the halo effectively decorative in relation to circular form.

Diameter, 8 *inches.*

293 Old Mirror

Twelfth century. Incised with rich line decoration, representing Ruwo, the sea god, surrounded by mermaids and dragons.

Diameter, 9¼ *inches.*

294 Very Old Mirror

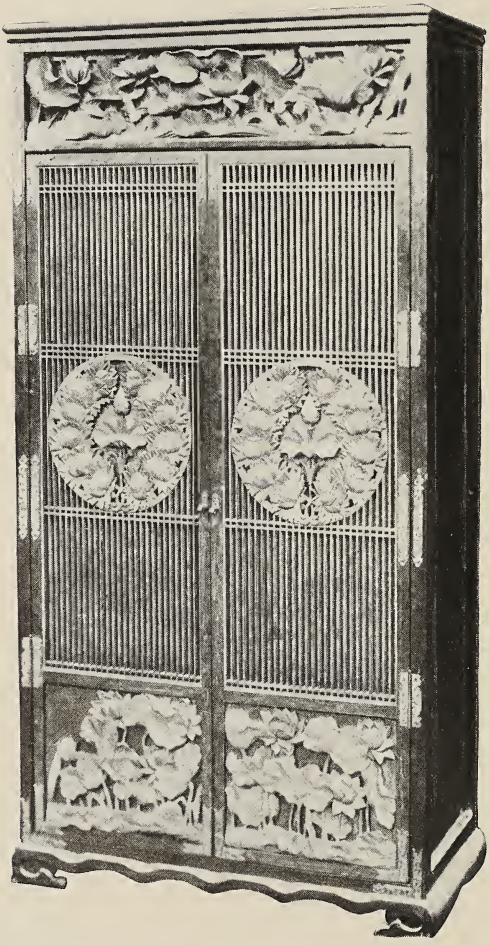
One of the earliest Japanese types. Eighth century. On the back notable incised decoration of water, with landscape and flying birds. Water in association with mirror decoration expresses the quality of reflection in the former that led to its imitation in art.

Diameter, 7⅛ *inches.*

294a Small Bronze Mirror

Used by lady of the court in tenth century. Very rare example. Interesting geometric design on back, with delicately executed birds in low relief.

Diameter, 4 *inches.*



300

295 Old Mirror

Of fourteenth century, presented to a Shinto temple by a warrior. Form of a jar, with inscription in relief and simple decoration, representing moon and sun.

Height, 6¾ *inches.*

296 Old Small Ramma

Quails and chrysanthemums. Polychrome on gold background.

Length, 46½ *inches; width*, 7½ *inches.*

297 Old Small Ramma

Howo birds and pine tree. Rare subdued tone. Sixteenth century.

Length, 44 *inches; width*, 7 *inches.*

298 Small Ramma

Iris in blossom delicately colored.

Length, 45 *inches; width*, 9 *inches.*

299 Companion to the above

300 Cabinet

With hinged doors. Lotus decorations carved in panels below and above. Medallions in centre are charming designs, particularly well carved.

Height, 49½ *inches; width*, 25 *inches.*

301 Carved Screen, Two-fold

Low-relief decoration of bamboos, green tinted, against gold background.

Height, 71 *inches; width of panel*, 28¾ *inches.*

302 Old Pair Screens

From a Peacock temple dedicated to the Goddess of Longevity. Upon a gilded grill two medallions in duplicate, the shape of eye of peacock's feather and containing peacocks carved in low relief, with peonies. A rich dull greenish tone pervades the polychrome decoration, accented with gold. Wave design carved in panels at base. Dull green brocade lining.

Height, 69 *inches; width*, 32 *inches.*

303 Old Peacock Screens

Pair from same temple as above. Lined with dull-blue brocade.

304 Chinese Palace Screen

Great Screen from Pekin. A superb work of art, incomparable in its importance. It was executed in 1672 (11th year of Kang-Hi) as a gift to the imperial Prince Yoku-wo-ko, from his friends and admirers on his return to the capital from the governorship of the Province of Un-nan. It is composed of twelve folding parts of wood lacquered in black, the decoration formed by incision — the lacquer cut through with a sharp knife to the wood beneath, forming depressed surfaces of varying breadths, the remaining lacquer forming expressive and splendidly modulated lines; and again lines are cut in the black surface that remains in a broad groundwork for the decoration. In this way diverse qualities of value and texture are achieved — solidity, relief, structural coherence, plastic graciousness, and liquid flow. The whole composition is a decorative conception of extraordinary dignity informed with a chromatic character that carries a resonance like that of a mellow and deep-toned bell. The incised parts are filled in with coloring that in rich tonal modulations suggests inlays of ivories, bronzes, and old gold with touches of subdued reds and yellows ripened by age. The scene represents a spring-morning festival in the grounds of an imperial palace at the time of the Hung dynasty, in the first century, the culminating period of Chinese civilization. In its style the

work closely adheres to the art of that period. The women's quarter of the imperial household is represented, not a man appearing among the numerous figures except the ennochs who guard the gate. The work gives pleasing glimpses into the arts of garden and landscape design, architecture, and costume as practised in that classic period. There is a fine sense of architectural balance in the composition with its central stairway and pavilion where dancing-girls are performing before the Empress — the terraces and garden-houses, the wall and entrance gates, the lake and the romantic arched bridge, the richly-gowned women and sporting children in the garden, and the vistas of park scenery beyond with deer and galloping horses. Altogether it is a charmingly fascinating presentation of the activities of the time, place, and occasion — the pleasures and occupations of the extensive female community with its games and other recreations, indoors and out, throwing sticks, dancing, making music, boating, riding, embroidering and engaged in other domestic vocations. The back of the screen is covered with inscriptions that recite the manifold virtues of the prince. Chinese art in porcelain, lacquers, metals, and textiles is very richly represented in American collections, but it is seldom indeed that so remarkable an example of decoration in wood comes to this country.

Height, 85 *inches; width of panel*, 19¾ *inches each.*

305 Jade Tea-jar

Peculiarly elegant form of fascinating simplicity, gently flaring towards top. Color a light greenish gray delicately clouded.

Height, 5½ *inches.*

306 Small Chinese Vase

Of jade. Exceedingly precious. The whole, including cover and chain, carved from a single stone with infinite pains. Amber hue. Ornamented with landscape in low relief — a pagoda and two poets. Stand of richly and delicately carved teakwood. Early Ming Dynasty. About 1420 A.D.

307 Chinese Ornament
Of rare green jade. Represents three sacred fruits with buds. The color ranges exquisitely through dark and light, blending with frost-like mottlings of white. Early Ming Dynasty. About 1450.

308 Glass Vase
Chinese pale blue; of exquisite purity in color and fineness, of clean cut lines with gracefully proportioned shape.
Height, 5½ *inches.*

309 Old Amber Ornament
Very old. Rich port-wine color. Mythical animal on cubical base. Late Ming Dynasty. About 1580.

310 Amber Charm
Lion carved on cubical base.

311 Jade Vase
Pearl-like tone. Movable rings carved on either side of base. In low relief lotus design with bird.
Height, 2½ *inches.*

312 Small Carved Stone Screen
Chinese palace and garden wrought in relief. Frame and stand of rare teakwood profusely carved; the design of waves and clouds. Seventeenth century.
Height, 20 *inches.*

313 Small Carved Stone Screen
Bamboo foliage and orchid carved in relief. Elaborately carved teakwood frame and stand.
Height, 17 *inches.*

314 Jade Netsuke

Shape of lotus leaf with flower; on the reverse a snail and a frog. Color a pearly gray peculiarly mottled with reddish-brown.

315 Set of Three Miniature Jade Vases

With teak stands. Green mottled with pearl. Two with covers and each with two loose rings in handles. One represents an incense burner, one a flower vase. Date about 1700.

316 Jade Cup

With teakwood stand. Conventionalized lotus-flower design with seed vessel in relief. Color a delicate pearly white with a creamy tinge.

317 Snuff Bottle

Glass of light green, resembling jade. Two dragons in relief.

318 Snuff Bottle

Glass; canteen shape, rich beeswax yellow, resembling jade. Beautiful texture in simple form.

318a Five Jade Ornaments

Various gray and ecru tones, in form of dragon heads.

318b Four Jade Ornaments

Sea-weed green, light green, and gray tone. Dragon-head design.

318c Cut-crystal Sake Cup
Beautiful proportion, with teakwood stand.

319 Snuff Bottle
Jade of mauve pearly gray, exquisite in tone.

320 Snuff Bottle
Very rare example of pottery. Elaborately wrought perforated design in arabesque pattern.

321 Snuff Bottle
Light grayish green with carved high relief in opaque brown depicting a wise man in the forest.

322 Snuff Bottle
Glass with dragon in low relief, color of red amber on transparent ground.

323 Snuff Bottle
Glass; foliage and flower decoration in pink on ground of light blue.

324 Snuff Bottle
Pottery, green glaze and low-relief ornament.

325 Snuff Bottle
Glass. Roses in green and rose color in low relief on jade-like ground of pearly gray.

326 Snuff Bottle
Porcelain, square with bevelled corners and jade stopper. Early Ming period.

327 Old Amber Netsuke
Fungus with two bats.

328 Old Amber Netsuke
Melons with insect.

329 Pair of Gold-plated Cloissoné Jars
Early Ming period, about 1420. Design of conventionalized peony developed with superb freedom in relief upon diaper ground of gold diagonally checkered. Beautiful stand and cover of teakwood mounted with jade.

Height, 7¼ *inches.*

330 Chinese Cloissoné Jar
Tall and gracefully proportioned shape with rich arabesque design of conventionalized peony on ground of turquoise blue Teakwood stand. Date about 1740.

Height, 19 *inches.*

331 Old Enamelled Placque
Free design of flowers on pale green ground.

Diameter, 13½ *inches.*

332 Old Cloissoné Placque
Elaborate design of conventionalized butterflies on ground of turquoise blue.

Diameter, 7¼ *inches.*

333 Cloissoné Placque

Arabesque design with mythical black lion on ground of turquoise blue.

Diameter, 8½ *inches.*

334 Chinese Teapot

Rich cloissoné decoration with large and free design of peonies in white, gray, and dark red on ground of dark green spotted with turquoise blue. Bronze handle wrought in peony design with bud and leaves.

Height, 10½ *inches.*

335 Old Daimyo Nagamochi

Mirror-black richly ornamented in gold lacquer. Several drawers and large top; lid opens with hinges. Very rare example.

Height, 26 *inches; length*, 46 *inches.*

336 Daimyo Screen

Six fold. Rare Satsuma cedar, each panel is decorated with falcon in gold and mitta lacquer.

Height, 40 *inches.*

337 Daimyo Screen

Mate to the above.

338 Daimyo Hand-box

The statuettes of Kanzan and Jittoku inlaid in pewter and mother-of-pearl. Very fine example. By Ogata Korin. About 1680.

339 Daimyo Banquet Boxes
Five in set, superb dull red lacquer; iris design in polychrome. By Shunsho. About 1760.

340 Old Daimyo Tansu
Tokugawa crests and Sayakata pattern in gold lacquer on mirror-black ground.

Height, 30 *inches.*

341 Pair of Old Daimyo Banquet Dishes
For sweets. Gold lacquer; design of hill-tops and mist-filled valleys with young pine trees; superbly delicate in character as of a vaporous atmosphere charged with opalescent fire. About 1770.

Height, 8 *inches.*

342 Pair of Old Daimyo Banquet Vases
For sweets. Black and gold lacquer; rustic landscapes with idyllic farming scenes.

Height, 8½ *inches.*

343 Iron Choshi
For a Daimyo banquet. The huge size tells of the scale of such entertainments. The grandly-shaped vessel is of cast iron with dragon and cloud design in low relief. The cover is repoussé with a dragon design strongly modelled, keenly and delicately cut, in low relief. Such a kettle always has a second cover of gold lacquered wood for use when containing warm sake. Signature on the iron cover, Hirata Nagafusa. About 1650.

KOGO OR INCENSE BOXES FROM OLD DAIMYO FAMILY

344 Cinnabar Incense Box

Early Ming, about 1410. Elaborately and finely carved with design of mythical lions and peony. Date incised on bottom. Incised mark, Tai-Ming Yeiraku Nensei.

345 Cinnabar Incense Box

Made by Chosei of the Yueng dynasty in the thirteenth century. Free and strong design of Hindoo rose, the rich surface of dark red very deeply cut. Incised signature, Chosei Sei.

346 Cinnabar Incense Box

Early Ming. Rich carved decoration of realistic lily design.

347 Incense Box

Rare Chinese lacquer of fourteenth century; glass stopper with spread feather inlaid in mother-of-pearl.

348 Gold Lacquer Box

Rare Toyotomi period (1560–1580). Rich Nashiji lacquer ground, seven Kiri crests in low relief.

349 Gold Lacquer Incense Box

Chrysanthemums in polished gold lacquer. Date about 1680.

350 Gold Lacquer Incense Box

Design of longevity in gold lacquer. Date about 1700.

351 Modern Japanese Jewelry Box
Of gold lacquer. Made by Shosai of Tokio, the celebrated artist in gold lacquer. On exterior, realistic decoration of insects with brilliant iridescent inlay of mother-of-pearl. On tray a delicate chrysanthemum decoration in red and green.

352 Cinnabar Incense Box
A branch of cherry blossom carved in relief. Fourteenth century.

353 Gold Lacquer Incense Box
Delicate design of Japanese meadow grass, polished gold lacquer. Date, about 1500.

354 Gold Lacquer Incense Box
Flat square shape; design of fans decorated with various flowers. Very rare example of Ashikaga era. Date, about 1480.

355 Gold Lacquer Incense Box
Reeds and flock of birds in polished gold lacquer. Date, about 1500.

356 Incense Box
Rare Tagayasan wood, glass stopper inlaid in ivory and mother-of-pearl. Date, 1800.

357 Old Korean Flower Jar
Exhumed from old Korean tomb, terra-cotta, cream gray glaze. Floral Karakusa pattern in delicate green glaze in low relief. Tripods in form of conventionalized lion heads. Sixteenth century.

Height, 12¾ *inches.*

358 Incense Burner

By Ninsei. An extraordinary group of statuettes depicting the scene, celebrated in painting and poetry, in the history of Ariwara Narihira, an episode of the eleventh century. Narihira, famed as the handsomest young man in all Japan, was exiled from Kioto to Yedo because of his love for a beautiful princess. On his way he caught sight of Fuji and in the presence of the glorious mountain, in sight of which he thenceforth dwelt, he found an abiding consolation for the loss of his love. This group represents Narihira on horseback accompanied by his attendants, at the moment when he first catches sight of the mountain's dome crowned with everlasting snow, and the ecstatic transport aroused by the spectacle is conveyed by the expression of his face and the awe-inspired pose of his figure. The attendants also are all gazing at the sacred mountain, their expressions capitally differentiated. Altogether this group is one of the most remarkable and elaborate creations of Ninsei. About 1650.

Height of horse and rider, 15 *inches.*

359 Small Ninsei Jar

Warm gray with sketchy decorations of carnations, Karakusa design on rim, jewel pattern on base. Seal Ninsei. Date, 1660.

Height, 2⅜ *inches.*

360 Ninsei Tea Bowl

Pale bluish and greenish tones in cloudy gray on rim, light creamy gray body bearing rich chrysanthemum decoration in green, red, and gold. Seal Ninsei. About 1660.

361 Ninsei Bowl

Fine, almost flesh-like, texture of creamy gray glaze; at base the uncommonly fine-grained light-brown tone of natural ware is exposed. Remarkably graceful carnation decoration in red, green, and gold. Crack in ware beautifully mended and accented with gold lacquer. Seal Ninsei. About 1650.

362 Old Satsuma Tea Jar

A striking example of refined simplicity and decorative elegance. Against a plain ground of pearly drab in diaper pattern are three heart-shaped mountain landscapes in characteristic Satsuma schemes of color. Date, 1820.

Height, 11 *inches.*

363 Old Satsuma Jar

Tall square shape. Ground tone a warm creamy gray. The four sides entirely filled with poetic landscape panels. The mouthpiece belted with a frieze of delicate conventional design. Date, 1820.

Height, 12 *inches.*

364 Satsuma Vase

Soft ivory-like crackle design of cherry blossoms by stream in various enamels. About 1840.

Height, 12 *inches.*

365 Old Satsuma Bowl

Rich brocade design with handsome contrasting effects of vertical stripes in waving curves. Three medallions of floral designs delicately lined in gold. About 1810.

Height, 3 *inches.*

366 Satsuma Jar

Probably made by Koreans who came to Satsuma about 1600. Dark brown glaze. Four flying bats in relief on the upper part and figure of Rakwan holding vessel from which a dragon is rising, in low relief. With teakwood stand.

Height, 14 *inches.*

367 Old Blue Bizen Koro

Cockerel and hen on the drum signifying peace. Glaze is exquisite steel gray; dragon designs on the drum are particularly noteworthy. Exceedingly rare example. Date, 1750.

Height, 10⅓ *inches.*

368 Old Imari Bottle

Coloring and octagonal shape of notable delicacy. A poetic landscape in blue suggestively sketched on a creamy jade-like surface crackled in light brown. Date, 1700.

Height, 6¼ *inches.*

369 Great Satsuma Jar

Nobly virile design of dragon realistically modelled in high relief amidst low-relief swirling clouds that alternately reveal and conceal his body. The ground of gold and brownish glaze. Date, 1800.

Height, 14½ *inches.*

370 Chinese Tea Jar

Blue and white soft paste. Floral design of marked freedom and delicacy. Cover of ivory. Date, about 1650.

Height, 7 *inches.*

371 Incense Burner

Cochin China pottery. Boy and bullock. A spirited and realistic statuette of a boy riding a water-buffalo, or carabao, as it is called in the Philippines. Date, about 1780.

Height, 16 *inches.*

372 Old Pottery Jar

Rare Yechizen ware, gray glaze with blue gosu shade. Dragon and cloud design incised under the glaze. With carved oak stand. Mark, Seiwozan. About 1800.

Height, 25½ *inches.*

373 Old Garden Lantern

Bronze, pale green tone. Shape of miniature garden-house. Rustic design. Legs of stand simulating bent bamboo.

Height, 26½ *inches.*

374 Old Garden Basin

Bronze, pale green tone. Spheroidal shape, beautifully curving lines. Dragons and other ornamentation in relief on plain ground.

Height, 12 *inches; diameter*, 33½ *inches.*

375 Old Garden Lantern

Bronze, pale greenish patina. Dragon's head gargoyles. Hexagonal, Momoyama Palace style.

Height, 76 *inches.*

376 Old Garden Lantern

Bronze, pale green tone. Lotus-leaf form, surmounted by stork.

Height, 43 *inches.*

377 Garden Fountain

Bronze, dark green. Bowl supported by dragon; two small dragons on either side discharging water from their mouths. Made by Miyamoto, celebrated bronze-maker of Tokio.

378 Garden Fountain

Bronze, dark green patina. Lotus-leaf design with two dragons, one of which discharges water from mouth.

Height, 64 *inches.*

FIRST AND LAST EVENING SALE

THURSDAY NIGHT, FEBRUARY 8TH, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

401 HIROSHIGE
Triptych. Rare proof-print; Kanazawa inlet in moonlight. 1845.

402 KUNIYOSHI
Travelling priest in snow-storm. About 1855.

403 HIROSHIGE
Full moon. 1845.

404 HIROSHIGE
Sumida River in snow-storm. A raft on the stream. 1845.

405 HIROSHIGE
Duck and drake. Snow-storm. 1845.

406 HIROSHIGE
Cherry flowers on Gotenyama. 1845.

PREFATORY NOTE

This collection of prints owned by Mr. Matsuki, though it contains a few early and few late pieces, is mostly composed of examples that belong to the most interesting and most creative middle period of Japanese prints, from 1765 to 1790. This is the age when the great artists Harunobu, Koriusai Shunsho, Shigemasa and Kiyonaga were developing polychrome block printing to its finest state. This fact gives the collection unique interest, for so many prints of this culminating period have rarely been brought together. Among them are to be found many examples of the greatest rarity and beauty.

The dating of pieces and special appreciations of artistic qualities have been done by me.

ERNEST F. FENOLLOSA

407 HIROSHIGE
Cuckoo in rain-storm. 1845.

408 HIROSHIGE
Sunrise in Yedo Bay. 1845.

409 HIROSHIGE
Fishing-boats in Yedo Bay. 1845.

410 HIROSHIGE
Fujikawa rapids. Romantic winter landscape; a mountain scene with boats on the river. Exceptionally fine example. 1840.

411 HIROSHIGE
View of Haneda. 1845.

412 HIROSHIGE
Sumida bank in rain-storm. 1845.

413 HIROSHIGE
Sumida bank in rain-storm. Remarkably fine state of this print. About 1840.

414 HIROSHIGE
Asukayama in snow-storm. 1840.

415 HIROSHIGE
Moonlight in Tama River. 1840.

416 Hiroshige
Yedo Bay in dawn. 1840.

417 Rekisentei
Triptych. Group of Court ladies in travelling attire viewing Fuji Yama. The subject is known as " Onna Narihira." 1803.

418 Utamaro
Girl leaning on needle-box. Beautiful dull red kimono and delicate lemon-yellow obi. 1805.

419 Utamaro
Tall standing girl watching boys preparing for theatrical performance. 1805.

420 Utamaro
Group of girls with a boy guide on way to Yenoshima. 1806.

421 Utamaro
Woman with servant. A travelling scene. 1805.

422 Utamaro
Geisha and attendant under umbrella in rain-storm. Remarkably fine color. 1804.

423 Utamaro
Girls emptying sake cup. 1805.

424 UTAMARO
Youth and his admirer. 1806.

425 UTAMARO
Two girls in superb kimonos. 1806.

426 UTAMARO
Large head of a girl. 1806.

427 UTAMARO
Girl offering a teacup to another. 1800.

428 UTAMARO
Standing woman and man with smoking pipe. 1803.

429 UTAMARO
Man shaving a girl's neck. Lovely relations of blue and pink in the draperies. Remarkably soft color. 1803.

430 UTAMARO
Woman at toilet, assisted by her maid. 1804.

431 UTAMARO
Head of girl in tea-house. Beautiful tone harmonies in warm grays and light browns with silvery background. About 1803.

432 UTAMARO
Mother and child. Attractive genre subject with boy eagerly watching the peeling of a persimmon. About 1805.

433 Utamaro
Wife dressing her husband's hair. Remarkable composition. About 1802.

434 Hokusai
Fuji Yama and lightning. 1830–1835.

435 Hokusai
Yoshino mountain in cherry season. 1830–1835.

436 Hokusai
Fuji Yama from Inume Hill. 1830–1835.

437 Hokusai
Fuji Yama from Tamagawa. 1830–1835.

438 Hokusai
View of Fuji Yama from Totomi. 1830–1835.

439 Hokusai
Fuji Yama from Totomi. 1830–1835.

440 Hokusai
Fuji Yama in dawn. 1830–1835.

441 Hokusai
Fuji Yama from Tago Inlet. 1830–1835.

442 HOKUSAI
An inn at hot springs by the sea. Bathers in pool and a group resting after bath. Steam ascending in curving lines highly conventionalized. 1830–1835.

443 HOKUSAI
Rustic scene with charming open landscape; a farmhouse in middle distance. Fishermen dragging a net up a small stream. 1830–1835.

444 HOKUSAI
Autumn scene. Lumbermen sawing boards from huge timbers; maple leaves floating in river. 1830–1835.

445 HOKUSAI
Rustic scene. River with open landscape. Groups washing in the stream, drying clothes and wading across. 1830–1835.

446 HOKUSAI
Nobleman's children boating on a lake. 1830–1835.

447 HOKUSAI
Suburban scene near Yedo (Tokio). People crossing the fields in the twilight haze. 1830–1835.

448 HOKUSAI
Imperial pilgrimage to a temple. The Mikado's vehicle with attendants. 1830–1835.

449 HOKUSAI
Rustic life in springtime. Cherry trees in blossom; women dyeing clothing beside house. 1830–1835.

450 HOKUSAI
Rugged landscape with sea view. In foreground a road with people ascending; below, the beach of Tagonoura with surf, beyond the sea and its inlets, Fuji in the distance. 1830–1835.

451 HOKUSAI
Picturesque shore scene. Boat passing under natural bridge; fishing-girls diving for shells. 1830–1835.

452 HOKUSAI
An imperial house-boat moored in a romantic cove. 1830–1835.

453 HOKUSAI
Stately ceremonial dance in springtime. 1830–1835.

454 HOKUSAI
A nobleman's noonday recreation. Attendants amusing themselves while their master enjoys the cherry blossoms. 1830–1835.

455 HOKUSAI
Autumn scene. Persons crossing a bridge, with humorous implications. Strong opaque coloring, details highly conventionalized. 1830–1835.

456 Hokusai
A visit of a nobleman to a rural village. The color is well preserved. 1830-1835.

457 Hokusai
Genre scene. Piling faggots and bearing water for making salt. Animated grouping and rich in color, with striking line of smoke pouring from furnace, ruddy and gray. 1830–1835.

458 Koriusai
Woman with two girl attendants. 1776.

459 Shunsho
A street musician and girl. Very fine Shunsho in the style of Harunobu and Koriusai. 1769.

460 Kitawo Shigemasa
Woman with a youth in front of bridge. Very beautiful and early specimen of Shigemasa. 1766.

461 Yeishi
Three ladies with attendant. 1790.

462 Shuncho
Woman with three attendants. Fine composition. 1793.

463 Kiyonaga
Group of children celebrating Buddha's birthday. Remarkable early child-drawing of Kiyonago, also remarkable for its heavy orange. 1776.

464 Shunsho
Two women viewing a plum tree in blossom. Here Shunsho has thrown over his usual designing of actors to borrow Harunobu's idyllic rendering of youthful life. 1776.

465 Harunobu
Boy's festival at Inari temple. 1767.

466 Shuncho
Two girls in field under cherry tree in blossom. 1789.

467 Old Print
Unsigned. Harunobu school, perhaps Masunobu. 1769.

468 Sancho
Group of three women in cherry grove. Brilliant early pupil of Kiyonaga. 1782.

469 Shunsho
Fan decoration. Portrait of actor with contrasting flesh tones and black kimono. About 1780.

470 Shunsho
Fan decoration. Dramatic portrait of an actor. About 1780.

471 Kiyonaga
Two girls under umbrella and with attendant. This shows Kiyonaga's special use of transparency and sheen in stuffs. 1782.

472 Shuncho
Outdoor group. Fine decorative effect of vertical lines in figures and harmonious tone development in blacks and grays. One of the earliest of Shuncho in the manner of Kiyonaga. 1783.

473 Toyokuni
Three women walking on veranda. Mountain with cherry tree in background. Remarkably beautiful Toyokuni. The design of the grasses on the dress and the cherry tree against hill are specially fine. 1794.

474 Toyokuni
Two ladies and attendant in veranda. Rose design of Toyokuni. 1794.

475 Shuncho
Group of girls with infant. Shijio bridge scene. 1790.

476 Shuncho
Man and two women with child. Shijio bridge scene. 1790.

477 Koriusai
Kakemonoye. Girl with umbrella walking out with a child. Dominant tone of red and lavender against soft golden yellows. The timid attitude of the child is very charming. In this early day Koriusai closely follows Harunobu, but uses more blue. 1768.

478 Kiyonaga
Kakemonoye. Street musicians. This is one of Kiyonaga's very fine early designs. The patterns upon the dresses are woven pictures. 1778.

479 KIYONAGA
Kakemonoye. Woman talking from window with a youth. The figure of the young man is very beautiful and dignified. 1783.

480 KIYONAGA
Kakemonoye. Girls in dressing-room. Strong composition. 1783.

481 KORIUSAI
Kakemonoye. Early work of the artist. The fading of the color leaves this print almost a pure black and white with delicately suggested surface-tone; a poetically dramatic conception of a dreaming girl, her vision appearing in the two figures above. 1768.

482 SHUNYEI
Kakemonoye by Shunyei are very rare. This is about his finest work. About 1783.

483 SHUNCHO
Kakemonoye. Domestic scene. 1788.

484 HARUNOBU
Kakemonoye. The legend of Shoki. A dramatic and poetic rendering of the subject. A particularly graceful figure is the girl washing by the stream. 1771.

485 KIYONAGA
Kakemonoye. Scene after the bath. A delightful depiction of girls whispering together. 1779.

486 KORIUSAI
Kakemonoye. Waitress serving tea. Rich warm tones, interesting landscape background. 1779.

487 KORIUSAI
Kakemonoye. Girl in New-year dress walking out with attendant. 1780.

488 KORIUSAI
Kakemonoye. Moonlight idyl. Girl on horseback crossing a stream led by a youth. 1773.

489 KORIUSAI
Kakemonoye. Youth and girl; street musicians. 1774.

490 HARUNOBU
Kakemonoye. Girl admiring pot of carnations. As fine in its sentient simplicity as the decoration of a Greek vase. 1768.

491 KORIUSAI
Kakemonoye. Komoso girl with boy attendant. 1778.

492 HARUNOBU
Very beautiful early design of graceful girls and Yamabuki flower. 1767.

493 HARUNOBU
Two women folding cotton sheet. One of Harunobu's earliest sets, in which he makes elaborate experiments in printing with many soft, thin opaque pigments. 1766.

494 HARUNOBU
Girls preparing to play music. Same set; graceful composition. 1766.

495 HARUNOBU
Girl facing a mirror and her hair-dresser. The main figure is relieved wonderfully in dark olive against light pearly ground. 1766.

496 HARUNOBU
Girl slumbering while watching a kettle on the fire. The opaque grounds are here used in more solid depth. It has the force of a painting. 1766.

497 HARUNOBU
Girl with servant walking in street. This finest of the set reaches Harunobu's highest beauty in his early experiments. The color is unlike anything seen earlier in Japanese prints. 1766.

498 HARUNOBU
Fine early Harunobu in unusual shape; girls in yellow upon a silver gray ground. 1766 or 1767.

499 KITAWO MASANOBU
Man and woman walking in springtime. Uncommonly well-preserved print with delicious color-tones retaining their pristine freshness. Almost unique and a splendid example of Masanobu's Kakemonoye. In color he has no rival at this time but Kiyonaga. 1780.

500 KITAWO MASANOBU
Group in the street. Remarkably rare and splendid example of this artist. Colors are rich as Kiyonaga. 1777.

501 KITAWO MASANOBU
Honey-moon journey. This example is still more striking in color, the breadth of the orange plaid being unique. 1779.

502 KIYONAGA
Three girls looking at books. 1788.

503 SHUNCHO
Group of four ladies in spring attire. 1784.

NOTE. — The following pieces in Kiyonaga's early style and upon the small square sheet which he took from Harunobu are among the exceptional varieties in the history of Japanese prints. — E. F. Fenollosa.

504 KIYONAGA
Three ladies with two attendants. Bright sunny coloring in gay pinks and yellows. 1783.

505 KIYONAGA
Man with two women on Sumida River bank. 1780.

506 KIYONAGA
Two ladies with attendants near temple lantern post. 1784.

507 KIYONAGA
Lady awakening from her slumber. Splendid composition in warm reds and black. 1779 or 1780.

508 KIYONAGA
Youth with two girls on veranda. One of the same rare set of 1779. The butterfly designs in soft blue upon the gray dress are amazing.

509 KIYONAGA
A man with two ladies walking along country road. In perfect condition. 1780.

510 KIYONAGA
Two women walking in garden watching wild geese flying above. This is one of the most gorgeous pieces of Kiyonaga's early color where he is rivalling Koriusai. In absolutely perfect condition. 1778.

511 KIYONAGA
In front of a tea-house, two girls talking with a waitress. Very original in color, especially the girl in soft blues and green outlined against the warm green background. 1782.

512 KIYONAGA
Three women talking together on tea-house veranda. Kiyonaga's experiments in color combination are almost infinite. Here is a full passage of reds from orange to chocolate. 1781.

513 KIYONAGA
Street scene; group of three women. 1782.

514 KIYONAGA
Two ladies and singing-insects vendor. 1784.

515 KIYONAGA
Use of the orange and yellow plaid is most striking in contrast with the blues. This set is very rare. 1779.

516 KIYONAGA
Three girls in temple yard. This shows well Kiyonaga's frequent use of many tones of gay pink, also the transparency of his stuffs. 1784.

517 KIYONAGA
Boy's first visit to a temple. Date, 1784.

518 KIYONAGA
Group of women and attendant on their way home from temple. 1783.

519 KIYONAGA
Rare and splendid print of Kiyonaga. The irregular design upon the blue garment is superb. Date, 1779.

520 KIYONAGA
Rare, beautiful design of Kiyonaga. The blues, reds, and purples are exceptionally fine. Date, 1783.

521 KIYONAGA
Rare design of Kiyonaga. Girls disembarking. Very brilliant color. Date, 1781.

522 KIYONAGA
Kakemonoye. A remarkable Kakemonoye by Kiyonaga, showing three figures in boat and a complete landscape. Date, 1785.

523 YEISHI
Kakemonoye. Two women in boat fishing. Date, 1788.

524 KORIUSAI

Kakemonoye. This is Koriusai's finest and strongest design. The drawing of the black velvet garment is worthy of Kiyonaga at his best. Date, 1778.

524A KORIUSAI

Kakemonoye. An imagination of youth. One of the rare and important examples of this master. 17– – ?

525 HARUNOBU

Kakemonoye. Girl standing with a doll. Date, 1769.

526 HARUNOBU

Kakemonoye. Two girls within a window watching a fan-vendor. Here there is a rare introduction of three figures. Date, 1769.

527 HARUNOBU

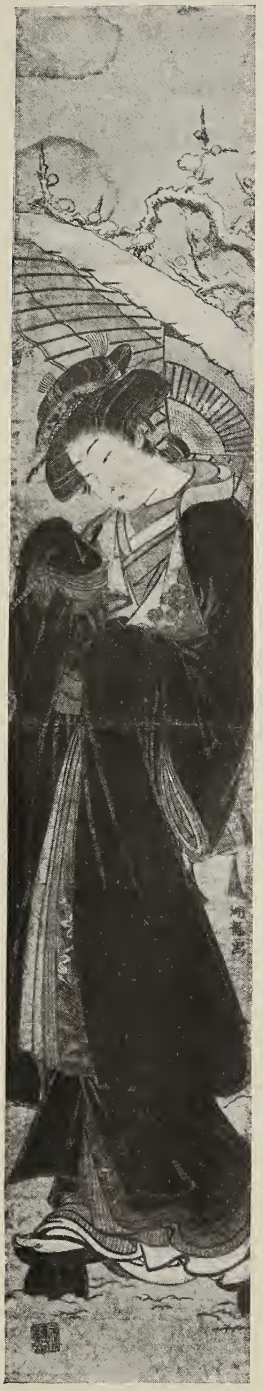
Kakemonoye. Most delicate, graceful, and "atmospheric" of Harunobu's early Kakemonoye. There is no outline to the garment or head kerchief, which are embossed. The background of pearly blue, through which snow falls most beautifully, relieves the yellow tone of the umbrella and the warm cream of the figure. Date, 1767.

528 KIYONAGA

Kakemonoye. Two girls walking out together, one looking at a bird. Remarkable for its gentle harmonies of soft gray-greens, lavender, and rose. Very rare and early example of Kiyonaga's Kakemonoye. 1777.

529 KIYONAGA

Kakemonoye. Two women in a summer evening, one within a gauze screen. This is a specimen of Kiyonaga's most magnificent line-drawing. 1783.



530 KIYONAGA
Kakemonoye. Idyllic group of two women and infant by the waterside in the summer. Date, 1782.

531 KIYONAGA
Kakemonoye. Man bearing a girl across a stream. Date, 1780.

532 KIYONAGA
Kakemonoye. A woman observing a slumbering servant. Lines very vigorous. Date, 1783.

533 KORIUSAI
Kakemonoye. Waitress in wayside inn. Color well preserved. Date, 1777.

534 HARUNOBU
Kakemonoye. Girl walking in snow with umbrella. Broadly treated decorative character of charming simplicity in quiet flat surfaces; a restful scheme of golden browns and soft roseate tones. Remarkably rare, early print of Harunobu. About the earliest of his Kakemonoye. 1766 or 1767.

535 HARUNOBU
Kakemonoye. Very graceful print of two girls wading through a river. Colors soft and characteristic of Harunobu. In date 1770.

536 KITAWO SHIGEMASA
Kakemonoye. A most beautiful print and extremely rare specimen of this great artist. The five-color blocks have been used to give the impression of many more. The lines are most graceful. This is of the date 1775, the year when Shigemasa and Shunsho issued the Seiro-Bijinawase.

537 Koriusai
Kakemonoye. Girl leading a younger one who bears a Samisen, the two wearing gowns that indicate the month of January. Date, 1777.

538 Koriusai
Kakemonoye. Characteristic street scene; a girl about to buy from a mushroom vendor. Pleasing dominant tones of gray and light olive-green draperies. Date, 1776.

539 Torii Kiyomitsu
Beniye. Color print. Two tones. Actor. Design about 1756.

540 Torii Kiyomitsu
Beniye. Color print. Three tones. Actor. About 1758.

541 Torii Kiyomitsu
Beniye. Color print. Three tones. Actors. Fine impression. It is interesting to note that the three primary colors, red, blue, and yellow, are here used. A fourth, green, is got by superposition. About 1760.

542 Torii Kiyomitsu
Beniye. Color print. Two tones. Actor. About 1752.

543 Okumura Masanobu
Urushiye. Hand-colored print. Man with Tsuzumi in plum-flower garden. Actor. About 1725.

544 Okumura Masanobu
Urushiye. Hand-colored print. Interior of Japanese tea-house. A remarkably large and beautiful specimen of this great artist's prints. The scene is probably Yanagi-bashi, Sumida River, Yedo. Date about 1750.

545 Tanaka Masunobu
Urushiye or hand-colored print. Court lady and attendant in Ishiyama villa. Masunobu was one of the most famous contemporaries of Okumura Masanobu. About 1745.

546 Okumura Masanobu
Urushiye. Hand-colored print. Interior of Japanese theatre. About 1745.

547 Okumura Masanobu
Urushiye or hand-colored print. Interesting Chinese palace at Hang-Chow. Very rare design. About 1740.

548 Old Print
Unsigned Tan-Ye; probably Torii Kiyonobu. Komoso girl and servant. Designed about 1705.

549 Old Print
Unsigned. Sumiye or ink print. Probably Torii Kiyonobu. A warrior taming tiger. 1710.

550 Old Print
Unsigned. Probably Torii Kiyonobu. Tan-Ye; about 1715. Girl playing samisen.

551 Kondo Kiyonobu
Procession of Korean Embassy to Court of Japan. *Sumiye touched with tan. Probably the teacher of Torii Kiyonobu, contemporary of Moronobu. Latter part of seventeenth century.*

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